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Investigation Report on Buddhist Ceremony Music in Chongqing Huayan Temple: A Case Study of Chanting Ceremonyw

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Abstract

Belonging to Rinzhai-shu of Chinese Buddhism Zenshu, Chongqing Huayan Temple has enormous attendants to offer incense to Buddha and holds frequent Buddhist ceremonies. Based on the collection on the spot, the paper offers preliminary analysis and research on the Buddhist ceremony procedures and music application in Huayan Temple to probe into the inheritance and features of Buddhist ceremony music in Huayan Temple in the contemporary era.

Key words: Huayan temple; Buddhism; Ceremony music; Investigation report

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INTRODUCTION

As one of ten ancient temples in Bashu, Huayan Temple, or Flower Rock Temple, exerts decisive influence in the religious circle and among the people in whole country and attracts the vast masses' belief.

Located in Huayan Rural Town, Jiulongpo District, Southwest Suburb of Chongqing, the Temple is about 23 kilometers from the city center. Huayan Temple, built near the mountain and by the water, boasts a total construction area of nearly ten thousand square meters and covers an area of about seventy *mu*. The main body of the Temple is made up of the Main Shrine Hall, the Ambassador Buddha Hall and the Huayan Cave in the Tate's Cairn. DENG Di of the Qing dynasty wrote *Records on Huayan Temple* in 1719 when the Emperor Kangxi was on the throne, which kept a clear record of the initial construction of the Temple. Named after Huayan Cave, Huayan Temple was planned for construction along Huayan Cave by Yang Yi, a squire, in 1587, commenced for construction in 1599, and completed in 1664, which was in a span of about 65 years. The Lay Buddhist Yang Jifang, descendent of Yang Yi, invited the squire to establish monasteries in Huayan one after another for monks. More than 400 years ago in 1668, Yang Jifang earnestly invited Shengkedeyu to assume the first abbot of Huayan Temple to carry forward the Vinaya. Till now, six-five abbots have promoted Buddhism here. Shengkedeyu was the successor of Poshan Chan Master, originator of Liangping Shuanggui Temple which is the Zenshu Ancestral Chamber in Southwestern China, and he was invited to carry on the Rinzhai-shu School created by Poshan Chan Master in the very year when he returned to Chongqing after finishing his Buddha dharma study in Tiantong Temple of Ningbo. Since then, Huayan Temple witnessed increasing Buddhism converters, blooming attendants, unceasing ringing of temple blocks and inverted bells, and succeeding influential official visitors in all dynasties. With the devotion of about sixty abbots in the four hundred years, Huayan Temple has, in history, disseminated the dharma in Wenshu Monastery in Chengdu, Shengshui Temple in Neijiang, Yunfeng Temple in Luzhou, Lingyun Temple in Leshan, Baisha Temple in East Hot Spring Scenic Area of Chongqing, and Huayan Temple in Beijing, and it is therefore read in *Records on*

Chongqing that there are branches of Huayan School all over the world. In modern times, Huayan Temple has made friends with many overseas Buddhism believers, fascinating Buddhists in more than twenty countries and regions in Southeastern Asia so that they come here for pilgrimage.

1. TYPES OF BUDDHIST CEREMONY

There are different functions, purposes, standards and systems for different Buddhist ceremonies, the carrier of Buddhism activities. In the respect of function, the Buddhist ceremonies in modern temples can be divided by cultivation, salvation, and celebration and memorial.

1.1 Ceremony of Cultivation

In India, when the primitive Buddhism came into being, the monks needed to go out to beg for food, and also had to do required cultivation every day to eradicate vexation, get detached from the eternal cycle of birth and death, and realize nirvana. The method of cultivation is to learn Buddhist principles or practice meditation. As Buddhism was introduced into China, the classics preaching Buddhist principles were translated into Chinese, sutra classics in the form of text were seen in the temples, and the daily ceremonies of reciting sutra classics, namely prototype of chanting ceremony, were gradually formed. Although each modern Zenshu temple has its own style and convention, they have uniform basic chanting system which follows the Sanqi system of ancient India. Sanqi refers to the whole process of chanting, including the three core procedures of Buddhist upadesya, chanting, and desire expression and virtue sharing. In addition, the fundamental doctrine of Buddhism is to teach the masses to do no evil and only good, and therefore, the Buddhists confess crimes and eliminate evil karma through chanting and Buddha worshipping. The method to express desire for doing well is the confession ceremony that is also an important cultivation method with a similar system to chant.

1.2 Ceremony of Salvation

Ceremony of salvation is one performed to salve and release from purgatory all living beings and ghosts in the six realms of existence, and it mainly includes yoga ulka-mukha, Shui-Lu assembly, and ullambana. In modern times, such ceremonies aimed to release the souls of the dead have gradually developed to remove ill fortune, extend life and bless for the living, and what is more, the same ceremony can even be used for both the dead and the living.

In such ceremony, the most typical one is yoga ulka-mukha food bestowing ceremony, or fire-spitting ceremony. Ulka-mukha is the name of hungry ghost. It is also called to Face Burning because of its horrible bearing of fire-spitting through the mouth, which is like that his face is on fire. Unable to take any food, this hungry ghost

has horrifying appearance with hair-thin throat. When Ananda¹ was practicing meditation, he ran into the face-burning hungry ghost transformed by Arya Avalokiteshvara, telling him that the ghost himself would face the end of his existence as a ghost and fall into the world of hungry ghosts, appearing in the manner of face burning. Out of mercy and for the purpose of freeing himself from such bad luck and relieving the hungry ghost from bitterness, Ananda consulted the Buddha who imparted him the food bestowing method to save the bitter beings through chanting of food bestowing sutra and mantra.

Flexibility in time, the ulka-mukha ceremony is usually launched according to the invitation of the vegetarian host, or held in combination of the large dharma assembly in case of any. In the process of the ulka-mukha ceremony, vocal music is widely applied, and instruments and tune names are seldom used.

1.3 Ceremony of Celebration and Memorial

Ceremonies of celebration and memorial are ones conducted to celebrate the birth, the nirvana, the renunciation, the enlightenment and other events of the Buddhas and Bodhisattvas. Held in small scale and similar procedures, these ceremonies are to praise all the Buddhas, chant sutra around the Buddha to do worshipping to it, set free the captive animals, share virtues, and come to a successful issue. Each year, Huayan Temple would hold some dharma assemblies in some important festivals. For example, an assembly would be held in December 8 in Chinese lunar calendar because Buddha Shakyamuni got enlightenment on this day; Avalokitesvara assembly would be held on September 9 in Chinese lunar calendar because Arya Avalokiteshvara renounced on this day; and Buddha bathing assembly would be held on April 4 in Chinese lunar calendar because Buddha Shakyamuni was born on this day.

2. VERITABLE RECORDS OF CHANTING CEREMONY PROCEDURES

To elaborate on the procedures of the ceremonies and the features of the music application, the chanting ceremonies held in each morning and evening will be relied on for trial analysis in the context that follows.

2.1 Procedures of Morning Chanting

Time: October 20, 2010 05:30

Cantor: Hanying

Followers: Langci, Langshi, Langyu, Langchuan, Decheng, Guohua

Place: the Main Shrine Hall

Procedure 1: Going to the Hall Upon the Block Knocking

¹ Ananda is the server of Buddha Shakyamuni.

At 5:00 in the morning, the sound of block knocking echoed in the temple to remind the Buddhists that it is time for them to get up to wash their faces and rinse their mouths. It would be spread to every place as long as there dwell Buddhists or Lay Buddhists. The morning chanting starts from 5:30 and lasts for one hour.

Near 5:00, the Buddhists came one after another to the Main Shrine Hall, and after three bows for worshipping, they wait on their own position quietly and solemnly. Each day, there are about fifty people for the chanting, standing in two lines in the Hall, with BHIKSU at the east side and BHIKSUNI at the west side which are, in other words, monks and nuns respectively. With the registration in hand, the priesthood started to search for and check the personnel present and made marks time and again on the register. After determining that all are present, the cantor knocked the inverted bell for two times, and then the Buddhists made three bows for worshipping to the north along with three alternate rings of the bell.

Procedure 2: Praising

At 05:32, the cantor chanted the first praise song of the morning chanting, *Praise to Precious Tripod*, in loud voice. This was a small praise song with five sentences of librettos made up of five characters, four characters, seven characters, seven characters and four characters. As the cantor sings, all musical instruments were played and all the Buddhists followed in one voice solemnly. When the singing ended, the drummers still kept playing, and the accelerating sound of music instrument constituted smooth engagement with the next session of the ceremony. The cantor, with the tacit understanding, knocked the larger inverted bell to inhibit the drumbeat when it became faster and faster to enter the next session.

Procedure 3: Chanting

[Chanting of names] At 05:36, the cantor sang the names of “Namo Surangama Assembly of Buddhas and Bodhisattvas” three times in loud voice, and the followed right after him.

[Chanting of mantras and sutras] At 05:37, the cantor knocked slightly the larger inverted bell, and guided the Buddhists to chant *The Great Buddha Head of Surangama Mantra*, *Great Compassion Mantra*, *Ten Short Mantras*², and *The Prajna Paramita Sutra*. At 06:01, as the sutra chanting ended, the cantor sang the mantra of “Prajna Paramita” three times in loud voice.

Procedure 4: Sharing Virtue

At 06:02, the cantor sang in loud voice the *Verses of*

Virtue Sharing, a seven-syllable poem made up of twelve sentences.

Procedure 5: Chanting Around the Buddha

At 06:05, chanting around the Buddha means that the Buddhists chant sutra by walking one after another in order in front of the Buddha. For the walking direction, it is specified. After you go out of the Hall, you should walk from east to west, and then from west to north. You should not walk in the opposite direction, or it will be deemed to go against the will of the Buddha, which is a sin. The cantor walked in the lead and sang the sutra of “Namo Amitabha Buddha”. This simple sutra was sung in two different tunes and slow-to-fast speed. First, it was a music collection made up of repetitive singing of the same music sentence, which was used to guide the Buddhists to walk around the Buddha for six minutes at a slow pace, and then the tune was changed and the speed was improved. This was to tell the Buddhist to keep rank, follow the pace, and return to the Main Shrine Hall. As all Buddhists went back to their original position, the Dharma Drums will be knocked three times in increasing speed to denote the proceeding to the next session, and at the same time, all Buddhists turned around to face north.

Procedure 6: Expressing Desire

At 06:13, the cantor knocked the larger inverted bell slightly to inhibit the drumbeat, and guided the monks in the east side to sing loudly “Namo Sakyamuni Buddha”. When the singing ended, all monks in the east side worshipped on their knees and on all fours. In the meantime, the nuns in the west side kept standing and repeating this sentence. And when the singing ended, they worshipped on their knees. Later, the monks repeated the singing and worshipping. In so doing can be a scene of singing in the east and worshipping on knees in the west, or vice versa, be presented to you. Such kind of repetition would last about seven minutes.

Procedure 7: Converting to Triratna

At 06:18, three rounds of Dharma Drum beat were initiated to indicate the session of the ceremony. When the cantor sang loudly the *Total Tisarana*, all musical instruments were played and the Buddhists chanted earnestly to the north. After the singing, they worshipped on their knees.

Procedure 8: Worshipping in Front of Skanda

[Chanting of names] At 06:23, the cantor guided the Buddhists to sing the name of “Namo Dhammapala Skanda Bodhisattva” three times in loud voice.

[Holding of mantras] At 06:25, the cantor guided the Buddhists to chant *The Auspicious Fairy Mantra* character by character along with the knock of the inverted bell for a tune. The larger inverted bell was knocked to indicate the start and end of the sutra.

[Praising] At 06:28, the cantor sang loudly the *Praise of Skanda* with all musical instruments played. The

² *Ten Short Mantras* are *As-You-Will Jewel Wheel King Dharani*, *Disaster Eradicating Auspicious Spirit Mantra*, *Meritorious Virtue Jeweled Mountain Spirit Mantra*, *Zhunti Spirit Mantra*, *The Resolute Light King Dharani of Holy Limitless Life*, *Medicine Master's True Words for Anointing the Crown*, *Guanyin's Efficacious Response True Words*, *The True Words of Seven Buddhas for Eradicating Offenses*, *Spirit Mantra for Rebirth in The Pure Land*, and *Good Goddess Mantra*.

Praise is made up of six sentences in four characters, four characters, seven characters, five characters, four characters and five characters respectively.

At 06:30, three rounds of drumbeat were conducted and the Buddhists worshipped by three times to the north, indicating the end of the morning ceremony.

2.2 Procedures of Evening Chanting

Time: October 19, 2010 16:00

Cantor: Longzheng

Followers: Langci, Langshi, Langyu, Langchuan, Decheng, Guohua

Place: the Main Shrine Hall

Procedure 1: Going to the Hall Upon the Block Knocking

At 16:00 at the twilight, the block was knocked to remind the Buddhists that the evening chanting was to begin, and both the monks and the nuns should be ready. After about 15 minutes, the Dharma Drums in the Main Shrine Hall were played, and all Buddhists came in a continuous stream. Till 16:30, all Buddhists were present in the Hall. When the sound of the hall bell was stopped by the sound of the larger inverted bell, the inverted bell was knocked by three times, and the Buddhists made three bows to the Buddha, indicating the commencement of the ceremony.

Procedure 2: Praising

At 16:31, there was no requirement on the first praise song in the evening chanting. As usual, the cantor sang *Praise to Buddha* in loud voice. As with the last Buddhist singing of *Praise to Skanda* in the morning chanting, it was also a six-sentence praise song with similar tunes.

Procedure 3: Chanting

[Chanting of name] At 16:35, the cantor sang loudly the name of “Namo Lily Pond Assembly Bodhisattva” three times along with knocking on the temple block character by character, and the Buddhists followed the singing.

[Chanting of mantras and sutras] At 16:36, the cantor knocked slightly the larger inverted bell to guide the monks to chant *Amitabha Sutra*, and after that, they chanted *Mantra of Rebirth* three times.

[Praising] At 16:50, the cantor sang loudly the *Big Amitabha Praise*, which is made up of eight sentences in six characters, six characters, seven characters, six characters, seven characters, six characters, seven characters, and five characters respectively. It has similar tune and structure to *Praise to Precious Tripod* with the only difference lying in that there is not the libretto of “Namo Incense Cloud Canopy Bodhisattva, Mahasattva” at the end.

Procedure 4: Sharing Virtue

At 16:54, the cantor sang loudly the *Verse of Amitabha*,

which is also to praise the paramount virtue of Amitabha. It is a seven-syllable poem of eight sentences ended with “Namo Infinitely Merciful Amitabha Buddha, In the Western Pure Land of Ultimate Bliss.”

Procedure 5: Chanting Around the Buddha

At 16:58, as with the morning chanting, the cantor led the Buddhists to guide them out of the Hall, walk in circles in front of the Buddha, and sing the same tunes with the morning chanting.

Procedure 6: Expressing Desire

At 17:03, after all Buddhists returned to the Hall, the Dharma Drums were played in higher pace. When the cantor pressed slightly the larger inverted bell, the Buddhists face north to sing “Namo Amitabha Buddha” in loud voice. Similarly, the monks and the nuns worshipped and sang in turn. Along with three rounds of Dharma Drums playing and two slight knocks of the inverted bell, all monk rose.

Procedure 7: Converting to Triratna

At 17:17, the cantor sang loudly the *Tisarana*, which has different librettos and tunes with *Total Tisarana*.

Procedure 8: Worshipping in front of Sangha-arama

[Chanting of name] At 17:19, the cantor sang loudly the name of “Namo Sangharama Bodhisattva” three times.

[Chanting of mantras and sutras] At 17:20, the cantor guided the Buddhists to sing loudly *Great Compassion Mantra* along with urgent block knocking.

[Praising] At 17:22, the cantor sang loudly the *Praise of Sangha-arama*, a six-sentence praise song with similar librettos and tunes to *Praise to Buddha*. When the singing ended, three rounds of drumbeat were conducted and the Buddhists worshipped three times to the north, indicating the end of the evening ceremony.

3. STRUCTURE OF CHANTING CEREMONY PROCEDURES AND ANALYSIS OF FEATURES OF MUSIC APPLICATION

3.1 Logic Structure of the Ceremony Procedures

We can summarize and analyze the structure of the ceremony from the complete representation of the ceremony procedures. We can find out from the comparison of the procedures of the morning chanting with those of the evening chanting that there exists a specific logical sequence among all procedures. Table 1 shows the summary of procedures of morning and evening chanting ceremonies and the music application thereof.

Table 1
Procedures of Morning and Evening Chanting Ceremonies and the Music Application Thereof in Huayan Temple

Morning chanting					Evening chanting					
Procedures		Music name	Vocal music	Instrument	Procedures		Music application	Vocal music	Instrument	
I. Praising		<i>Praise to Precious Tripod</i>	Chanting	Tutti I	I. Praising		<i>Praise to Buddha</i>	Chanting	Tutti	
II. Chanting	Chanting of names	<i>Namo Surangama Assembly of Buddhas and Bodhisattvas</i>	Chanting	Tutti	Chanting of names		<i>Namo Lily Pond Assembly Bodhisattva</i>	Chanting	Tutti	
	Chanting of mantras and sutras	<i>The Great Buddha Head of Surangama Mantra, Great Compassion Mantra, Ten Short Mantras, and The Prajna Paramita Sutra</i>	Chanting	Temple block and larger inverted bell	II. Chanting		Chanting of mantras and sutras	<i>Amitabha Sutra, Mantra of Rebirth</i>	Chanting	Temple block and larger inverted bell
		<i>Prajna Paramita</i>	Chanting	Tutti	Praising		<i>Big Amitabha Praise</i>	Chanting	Tutti	
		Sharing virtue	<i>Verses of Virtue Sharing</i>	Chanting	Tutti	Sharing virtue		<i>Verse of Amitabha</i>	Chanting	Tutti
III. Sharing Virtue and expressing desire	Chanting around the Buddha	<i>Namo Amitabha Buddha</i>	Chanting	Tutti	III. Sharing Virtue and expressing desire	Chanting around the Buddha	<i>Namo Amitabha Buddha</i>	Chanting	Tutti	
	Expressing desire	<i>Namo Sakyamuni Buddha</i>	Chanting	Tutti		Expressing desire	<i>Namo Amitabha Buddha</i>	Chanting	Tutti	
IV. Conversion		<i>Total Tisarana</i>	Chanting	Tutti	IV. Conversion		<i>Tisarana</i>	Chanting	Tutti	
V. Worshipping in front of Skanda	Chanting of names	<i>Namo Dhammapala Skanda Bodhisattva</i>	Chanting	Tutti	Chanting of names		<i>Namo Sangharama Bodhisattva</i>	Chanting	Tutti	
	Holding of mantras and chanting of sutras	<i>The Auspicious Fairy Mantra</i>	Reading	Temple block	V. Worshipping in front of Sangha-arama	Chanting of mantras and sutras	<i>Great Compassion Mantra</i>	Reading	Temple block	
	Praising	<i>Praise to Skanda</i>	Chanting	Tutti		Praising	<i>Praise to Sangha-arama</i>	Chanting	Tutti	

It can be seen from the above table that the procedures and scale of morning and evening chanting are the same. The whole process includes praising, chanting, sharing virtue and expressing desire, conversion, and worshipping in front of Skanda or Sangha-arama.

“Praising”, as the first procedure of the ceremony, is for the Buddhists to express their respect and yearning for the Buddha, Bodhisattva and Mortal Instrument, and the contents for praising may be all Buddhas or Bodhisattvas, and various offerings and mortal instruments. The *Praise of Precious Tripod* and the *Praise to Buddha* respectively chanted in the morning and evening ceremonies are the most representative Buddhist music compositions with wonderful rhythm, complex structures and euphemistical tunes.

The second procedure is “chanting sutra”. Before chanting of sutra, the names of Buddhas and Bodhisattvas

should be chanted, and after that, Buddhist songs should be sung to praise Buddhas and Bodhisattvas. For example, the name of “Amitabha” should be chanted before chanting of *Amitabha Sutra* and *Mantra of Rebirth*, and then *Big Amitabha Praise* will be chanted. It is worth noting that in chanting ceremonies, there are four points to chant the names of Buddhas and Bodhisattvas in repetition with changes of several sentences. In each chanting, the tunes are more or less the same, which is an example of different words in the same tune. Furthermore, *Big Amitabha Praise* has similar tunes to and slightly different structure with *Praise to Precious Tripod*.

“Sharing virtue” is the third important procedure that comes next to “chanting”, and is also closely related to the contents of “expressing desire for all living beings”. Sharing virtue, or transferring virtue or delivering virtue, is to deliver the previous virtue of chanting a place or

a person in an intention to bless the place or person. The *Verses of Virtue Sharing* chanted in the morning ceremony and the *Verses of Amitabha* chanted in the evening ceremony are both used for this purpose. Then, the chanting around the Buddha is only the transitional stage in the session of expressing desire. The contents for chanting around the Buddha and expressing desire are achieved by chanting the names of Buddhas and Bodhisattvas. Among them, the tunes for chanting are different. These two Buddhist songs are chanted repetitively with the difference lying in stop and tune using by different cantors.

When the ceremony proceeds to the fourth procedure of “conversion”, it marks an essential change. In this phase, the Buddhists are completely converted into the followers of Buddha, Dharma, Sangha, which means that Buddhists or believers then become devotees to Buddhism from ordinary people. The *Total Tisarana* and the *Tisarana* respectively chanted in the morning chanting and the evening chanting both have structure of repeating simple sentences with similar tunes.

For the last procedure, it is “Worshipping in front of Skanda” in the morning chanting and “Worshipping in front of Sangha-arama” in the evening chanting. Resembling the three parts in chanting around the Buddha, this session is also comprised of chanting of names, Chanting of mantras and sutras, and praising. The songs chanted are *Praise to Skanda* and *Praise to Sangha-arama*, both having similar rhythm to *Praise to Buddha*.

All in all, the procedures of morning chanting and evening chanting in Huayan Temple have inherited and preserved, to a large extent, the Sanqi system introduced in Han People living area of China and observed by Ancient India in sutra chanting. Namely, they include the three-step system of praising, chanting around the Buddha, and sharing virtue and expressing desire, while the worshipping procedure is added after further Chinesization of the chanting system in Tang Dynasty, which is only executed in the 1st day and 15th day of lunar month. In these two days, Huayan Temple integrates this procedure in its morning and evening chanting ceremonies, denoting that it inherits the ancient ceremony system. Among the Zen temples in modern Han people living area, some of them have made local regulations and do not fully comply with the traditional system. For example, Shuanggui Temple ends its procedures with conversion; Tianning Temple in Changzhou and Tiantong Temple in Ningbo does not chant praise songs in the procedures of “chanting around the Buddha”. Huayan Temple, as a Zenshu temple of Chinese Buddhism, strictly follows the regulations and ceremony systems of Zen temples, showing not at all inferiority to large temples in Southern China.

3.2 Ways for Application of Music to Ceremonies

Buddhist ceremony is a comprehensive performance system, into which music is absorbed as an independent

form of artistic performance. Why it is so? How is music interacted with the ceremony? The ceremony is formed by two elements, namely the implicit belief system and the dominant theological behavior system. The former imposes deep-rooted and fundamental restrictions on the latter, but must be realized based on the latter. They are integrated (Pu, 2000, pp.160-161). The dominant theological behavior system combines multiple artistic elements in which music outstands. Music attaches itself to sutra to develop into a form of chanting with words and music as one, and constitutes plot structure according to specific Buddhist etiquette to engage itself in ceremony and display its functions. The application of music in morning and evening chanting ceremonies of Huayan Temple is represented in three expressive styles: independent style, compound style and transitional style.

Independent style refers to that music itself is a complete and independent ceremony procedure. The contents of such ceremonies are dominated by feeling expression and supplemented by meaning expression. Mostly being an independent song or a collection of multiple songs, such music usually plays a significant role in all ceremonies to reflect religious ideas by librettos and to express the feelings for the religion through singing. For example, the first procedure of the chanting ceremony is to praise the Triratna, the musical instruments and the offerings to show the respect and highly praise to the Buddhas and Bodhisattvas, so *Praise to Precious Tripod* or *Praise to Buddha* is chanted. In China, which is an ancient state of ceremonies, people are always be hospitable to their friends, and it goes without saying that people will voice their compliment and praise to the Buddhas and Bodhisattvas in the religious ceremonies held in the sacred and solemn hall. In ancient times, people convey their inner feelings by complimenting a thing or a scene because they are implicit, but not direct, and therefore, they rely on music, which is the best media for expression of inner feelings, to show their piety to the precious tripod and the incense burner for the purpose of praising the mercy of Buddhas and Bodhisattvas, and respecting their profound virtues. There are more cases of such music, including *Verses of Virtue Sharing* in the procedure of “sharing virtue”, “names of Buddhas and Bodhisattvas” chanted in the procedure of “expressing desire” and *Tisarana* in the procedure of “Converting to Triratna”.

3.2.1 Compound Type

Compound type refers to that being not able to function as a complete ceremony procedure, music needs to be combined with language or other manner of presentation to form an independent procedure with a view to presenting the complicated and integral ceremony contents. For example, “chanting” in the second session of chanting ceremony is the most important part of the whole ceremony, which cannot be fulfilled by either

language expression like chanting of sutra, or feeling expression like singing alone. Therefore, three-step system of chanting names of Buddhas and Bodhisattvas, chanting sutra, and singing the mantra of Prajna Paramita is formed to not only express the praise to the Buddha but also to complete the task of chanting. In the procedure structure of “Music + chanting + music”, music which constitutes a part of the ceremony and plays a supplementary role, is next to the first kind of music in terms of its importance.

3.2.2 Transitional Type

In the ceremony, the transitional music only acts as bridge between two procedures instead of comprising any important content of the ceremony. It is transitional and indicates the end of this session and the start of the next session. In all ceremonies, such music is least important, but still indispensable. For example in the session of “sharing virtue of the extended life altar” or “sharing virtue of the future life altar” in various ceremonies, the transitional music used to indicate session transfer is mostly applied at the start or end of the procedure. Chanting the name of “Namo Medicine Master Buddha

for Disaster Eradicating and Life Extending” implies to walk over to the Medicine Master Buddha Altar to hold virtue sharing activities about extended life, and chanting the sutra of “Namo West Ambassador Amitabha” implies to walk over to the Amitabha Altar to hold virtue sharing activities about future life.

3.3 Application of Music and Analysis of Typical Musical Compositions

In the chanting ceremonies, 18 tunes in total are used in short length and strophic form. According to the general level of similarity in rhythm, they can be divided into three types: For the first type, the rhythm is almost the same, and it is application of the same rhythm for different words in different ceremonies, thus forming multiple music compositions with different names and words but the same tunes; the second type is the varied tunes, which have certain differences in singing details but have resembling overall framework and music materials with slightly different musical structure; for the last type, it is one form for one tune, and although there are different singing details for them, they would leave to people an impression as if they have heard them before.

Table 2
Types of Tunes in Chanting Ceremonies

Number of classification		Musical composition	Remarks
Varied tune	Type 1	<i>Praise to Precious Tripod, Big Amitabha Praise</i>	
	Type 2	<i>Praise to Buddha, Praise to Skanda, Praise to Sangha-arama</i>	
	Type 3	<i>Verses of Virtue Sharing, Total Tisarana, Tisarana</i>	
Same tune with different words	Type 4	<i>Namo Surangama Assembly of Buddhas and Bodhisattvas, Namo Dhammapala Skanda Bodhisattva</i> <i>Namo Lily Pond Assembly Bodhisattva, Namo Sangharama Bodhisattva</i>	Chanting names
	Type 5	<i>Namo Amitabha Buddha</i> in the morning chanting and <i>Namo Amitabha Buddha</i> in the evening chanting	Chanting around Buddha
	Type 6	<i>Namo Sakyamuni Buddha, Namo Amitabha Buddha</i> <i>Prajna Paramita</i> <i>Verse of Amitabha</i>	Expressing desire
One form for one tune			

In the 18 tunes, the ones that have higher repetitive rate and are more independent in the ceremony, and are put at the start or end of the procedure are deemed to be the most important, most typical and most representative tunes, such as *Praise to Precious Tripod*, the first music composition in the morning chanting. In the context that follows, the forms of the two musical compositions in Type 1 will be briefed.

Praise to Precious Tripod and *Big Amitabha Praise* are made up of different words in each sentence, thus resulting in different length. They differ much from each other in both structure and number of characters. *Praise to Precious Tripod* is a minor praise song made up of five sentences ended with *Incense Smoke Cover Bodhisattva*. In the main part, it has 27 characters, and in order to

expand it, its last two sentences are repeated to increase the number of characters to 38. *Big Amitabha Praise* is a major praise of 10 sentences without blending the tunes of Bodhisattva. It has a total of 49 words. Its second sentence to ninth sentence is repeated in a decreased number of characters to 37. *Praise to Precious Tripod* is based on the four sentences in a b c d style with d c sentences repeated to increase the characters. *Big Amitabha Praise* is based on the a b c sentences of *Praise to Precious Tripod*, with a rhythm fragment comprised by mi sol la embedded in b sentence. Its c sentence remains the rhythm in c sentence of *Praise to Precious Tripod*, and the d and d¹ sentences are shortened to two syllables and used as the extension of c sentence. These two tunes, in consequence, are similar not only in structure but also in rhythm.

CONCLUSION

To sum up, Huayan Temple adopts three types of ceremonies characterized by cultivation, salvation, and celebration and memorial. In the three types, ceremony of cultivation is most frequently held. The morning and evening chanting ceremonies, as the daily compulsory tasks for all Buddhists, are the most connotative representation of Buddhist principles, serving as the essential carriers for promotion of Buddhist doctrines. The music compositions applied in the ceremonies, according to their way of application, are divided into independent type, compound type and transitional type.

From the forms of tunes, the music compositions of independent type have richest rhythms and melodies, and most complicated tunes. *Praise to Precious Tripod*, as a typical music composition, represents the singing style of Buddhist ceremony music in Huayan Temple, and shows the charms featuring solemnness, respectfulness and elegance peculiar to Buddhist music in Southern China.

REFERENCE

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APPENDIX: EXAMPLES OF MUSIC COMPOSITION

宝鼎赞

含瑛咏唱
陈芳记谱

♩ = 45-60

宝 鼎 热 名 香,
普 徧 方,
虔 诚 奉 献 法 中 王,
端 为 世 界 祝 和 平,
地 久 天 长。 端 为
世 界 祝 和 平, 地 久
天 长。 南 无 香 云 盖 菩
萨 摩 诃 萨。 摩 (呀) 摩 诃
萨 南 无 香 云 盖 菩 萨
摩 (呀) 摩 诃 萨。

大阿弥陀赞

隆证咏唱
陈芳记谱

♩ = 60

弥陀佛大愿王，
慈悲喜捨（慈悲喜捨）难
量，眉间常放
白毫光，度众生
极乐邦，八德
池中莲九品，同愿
往西方。

The musical score is written on seven staves. The first staff begins with a tempo marking of ♩ = 60. The music is in a key with one sharp (F#) and uses various time signatures including 4/4, 3/4, and 2/4. The lyrics are in Chinese and are placed below the corresponding musical notes. The score concludes with a double bar line on the seventh staff.